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Review of Barbara Cavaliere and Jennifer Udell, Ancient Mediterranean Art: The William D. and Jane Walsh Collection at Fordham University

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Ancient Mediterranean Art: The William D. and Jane Walsh Collection at Fordham University. Edited by Barbara Cavaliere and Jennifer Udell. New York: Fordham University Press, 2012. Pp. 343. ISBN-13: 978-08232-4452-2. \$75.00.

Reviewed by MARIOS PHILIPPIDES, *University of Massachusetts Amherst*

This book provides a magnificently illustrated catalogue of important artifacts from the William D. and Jane Walsh collection at Fordham University. The most significant pieces are the vases, which are organized into Mycenaean, Attic, Corinthian, South Italian, and Etruscan categories. In addition to the vases, there are sections covering Villanovan objects, Etruscan and Italic Art (including a very impressive collection of Etruscan terracottas), Italic votives, an Etruscan mirror, and examples of Roman Art (divided into sculpture, glass, askos, and figurine). Examples of Cypriot art round out the collection. An Appendix includes a few coins, one Greek, nine Roman, and a cuneiform tablet. All in all, the editors document an impressive collection.

In the opinion of this reviewer, the jewels of this collection are the Attic and South Italian vases, and the Etruscan terracottas. In the case of the Greek vases, we are presented with numerous black- and red-figure vases that augment the existing iconographic record of attributed and unattributed scenes. Thus a new amphora by the Swing Painter is now published; it has an unusual subject within this artist's repertory: four *komasts* influenced by *komast* representations in earlier Corinthian vase painting and in Attic cups such as those of the KX and KY painters. Other highlights include:

- a kylix by the Painter of Berlin 2268 bearing *kalos* inscriptions;
- a new portrayal of the wrestling match between Herakles and the Triton on a lekythos by the Class of Athens 581;
- a beautiful neck-amphora by a painter within the Circle of the Antimenes Painter depicting Herakles, Deianeira, and Nessos on the obverse, and the duel of Achilles and Memnon flanked by the heroes' mothers on the reverse;
- a notable hydria by the Leagros Group portraying Herakles, with the Nemean lion on his shoulder, feasting after his apotheosis;

- a compelling fragment by Makron of a Scythian/Thracian horseman;
- a column krater by the Agrigento Painter (unfortunately only the obverse is illustrated);
- and a bell-krater attributed to Python with theatrical connections.

The commentary accompanying the lavish, color photographs is rich, informative and thorough, although occasional infelicities manage to surface (Athena's high-crested helmet is the normal Attic — as it appears on the Athena Promakhos of the Panathenaic vases — and not Corinthian on the Leagros Group hydria, no. 12, also illustrated on the jacket), or the occasional omission (the conversation of three youths on the reverse of the bell-krater no. 18 receives no mention at all).¹

While the vases presented in this volume are important from the iconographical point of view, and new scenes are added to the known repertoires of well-identified painters, the Etruscan terracottas are important as well. This volume presents noteworthy examples of the archaic antefix; some examples still display the original paint. This is a useful resource for scholars interested in the art and decoration of the archaic period.

The majority of the items assembled here have no known provenance; they were acquired in the art market and not through direct excavation as the editors acknowledge in the Introduction. Mr. William D. Walsh is to be thanked for donating this important collection to Fordham University and for making it accessible to scholars and the general public. The editorial staff, photographers, and scholars involved in the production of this handsome volume also deserve gratitude from the scholarly community, not only for making such beautiful specimens of ancient art available for everyone to study and appreciate, but also for producing a major catalogue accompanied by beautiful pictures and informative commentary, and doing it all at an affordable price.

¹ I grant that this is a formulaic scene that appears dozens of times on late Attic kraters and that it is further taken up by South Italian painters, but there is a great deal of information that can be distilled (see Langner 2012: 12-20 for discussion and extensive bibliography on this scene).

REFERENCE

Langner, Martin. 2012. Mantle-figure and the Athenization of Late Classical Imagery. *Red-Figure Pottery in its Ancient Setting* (Gösta Enbom Monographs 2), edited by Stine Schierup and Bodil Bundgaard Rasmussen, pp. 12–20. Aarhus, Denmark: Aarhus University Press.

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